



Elise Alloin

**Selected
works**

2019 November



Sculptures-œcumene : a space to live in !

Claire Kueny

A woman, naked, looks for her space in a tub of clay slip, too small to become one with it. The body gradually becomes covered with clay, and slowly comes to stillness. Foetal position. Performed by Elise Alloin in a 2010 closed session, then 1:1 scale photography (94 x 94 cm square), **Oculus** is nowadays exhibited like sculpted medallions adorning and shaping architectural facades.

However, this piece of art evokes less architecture than the image of the bodies discovered in Pompeii. These bodies, sometimes huddled, found their original position at the time of their death; subterranean bodies, seeds of sculpture in the hollow of earth, prints of dusts/moulded dusts. We understand that **Oculus** is already a sculpture.

Since then, the concerns about body, matter and space confirm the artist attempts in sculptural issues. But without a doubt, these questions predate Elise Alloin's aesthetical research.

Indeed, she initially approach art through conservation of art pieces and archaeological artefacts. Specialty : arts of fire !

An *approach by contact*¹, contacts and touches with fragments of history, with bodies turned sculptures.

Year after year, from place to place – or from site to site, to use this archaeological terminology she used to practice – Elise Alloin kept travelling to reveal or to lift up the buried, the hidden, the invisible for the collective memory of humanity.

Today, she goes on exploring the world, but her excavations – or better, her *extractions* – changed their consistencies. The notion of site remains a key issue, for example, but it reappears in her work connected with other contemporary art pieces and texts, like Robert Smithson's thoughts on *sites* and *nonsites*. Each one of Elise art pieces develops in this semantic field : spaces, territories, landscapes, sites, places, surroundings, cartographies, borders... And from now on, the artist considers her sculptural projects as places.

In contrast with that we could imagine spontaneously, Elise's artistic work is far from topics like an "archaeology of daily living" or an "archaeology of future", very trendy in contemporary art today. Her research topics engage better contemporary concepts of landscape, no man's land, apparatus², in-situ contexts. Her work also commits bodies – unanimated



photo : Camille Bonnefei

Oculus, 2010



and alive, objects and visitors – , without whom places would never get inhabited.

Each project opens an opportunity to question ways to take position³ – in an artistic but also in a social space. Sculpture is for the artist a « body position in a space » issue⁴.

To develop this idea, Elise Alloin works by confronting times and spaces, by tensioning different materials, by stressing relationships between bodies and things. The artist always builds up a specific equation involving all these constituents, to produce new balance in exhibition contexts. That creates *places*, which include memorial and sensitive dimensions. Her volumes appear as *œcumenés* (*oikoumenê*), “an inhabited land [...] to be measured like bodies and immeasurable like sensations or attached symbolic values which make up things and not only single objects”, as defined by Augustin Berque⁵.

The artist found in radioactivity phenomenon a catalyst for her researches and thoughts on sculpture.

Radioactivity asks, indeed, from another point of view, the question of inhabitancy and interrogates these spaces retracted from *œcumene*, though yet really present in public space.

For example **lyjy ennusteita** – her last production completed to date – builds both a dreamlike and disturbing installation. It confronts a black and liquid ink floor acting like a mirror to invite the city inside the exhibition hall, molten lead solidified, slipping from formless to sign, and a woven nylon surface materialized by daylight. The audience is offered to take place in the space, somewhere between this floor of ink and the lead stamp-letters paced walls, where appear the quotes from the physicist Lise Meitner. One can become « white page », ready to get this contact with the experience im-printed on his memory. The art piece and the visitor reconcile a particular piece of history. Such are some of the artist proposals : physical experiences to be perceived, inviting the audience to live space. Space produced by the art piece, but also and above all, world space. Deeply humanist, the art of Elise Alloin seems to me to answer an essential function of art today : make us exist.

2015 March 1st, Paris.

- 1 Georges Didi-Huberman, *La ressemblance par contact. Archéologie, anachronisme et modernité de l’empreinte*, Éditions de Minuit, Paris, 2008.
- 2 Giorgio Agamben, *What is an Apparatus? and Other Essays*, Stanford university press, 2009
- 3 Georges Didi-Huberman, *Quand les images prennent position. L’œil de l’histoire, I*, Éditions de Minuit, Paris, 2009.
- 4 Extract from an interview, February 2014, in Paris.
- 5 Augustin Berque, « Poétique matérielle poétique humaine », in *Donner lieu au monde, la poétique de l’habiter*, actes du colloque de Cerisy-la-salle, Donner lieu, Paris, 2012, p. 267-268.



Investigating ionized spaces

Elise Alloin

The world designed by radioactivity has its own, specific temporal dynamics of elementary transformation, far from what we call our « reality ». Because humans have no sensorial captors allowing us to perceive this physical phenomenon, we have to develop *another cognitive relation* to the world. Exactly at that point, poetic force fields can expand, and that is what I find exciting.

Investigation on ionized spaces gathers my thinking and experience in visual art around radioactivity.

This leads me to formulate this *other cognitive relation* to the world, and to share it.

Through a corpus of pieces and projects linked together and focused on the physical phenomenon of radioactivity and our relation to it, my aim is a better understanding of the various features which determine this relationship, somewhat as if we had to run a research on an invisible topic difficult to grasp.

On the face of it, radioactivity consists of wild transformation dynamics due to an imperceptible energy – inducing life mutations – and the use we make of it today accelerates our own change of being.

Faible dose is a mutation protocol, initiated from particulate matter features – and produced via the mental picture of an ash landscape – that allowed me to question the way in which radioactivity modifies shape and time, changing them via the creative process. In that way, we explore the transition from a groundsheet to a sculpture, and live - with the observer - the experience of the uninhabitable.

In my view, radioactivity is a means of sculpting. Today, we envision Chernobyl as a huge spatial sculpture rather than the functional architectural complex that it was conceived to be. Radioactivity transformed the function and changed the viewpoint radically : we no longer can enter, we can only move around it; all our attention focuses on the volumes and their visual impact on the landscape. Such are the sculptural features that allow me to view an artistic attitude, between a *place* and a *non-place*. Radioactivity affects matter and space, prevents us from living in some geographic areas for periods of time that extend far beyond a human life. It thus confronts us to an impracticable timing and a quality of space that is outside the oecumene, thus raising the question : What is a *place* ?

Acting forces in geographic *non-places* areas, contaminated and considered as no man's lands, create, from my point of view, reactions related to the human ability to inhabit. These are my guidelines to build up sculptural work as well as for editorial projects. My proposals are always situations for audience experiment.

How can one inhabit a *non-place*?

Visitors experiment the practicable and perceptive situation I ordinate, involving materials, shapes and signs, tensions and space. The experience is able to generate new and specific inner place in each one. Because art has ability to generate inner places for the one who accepts this specific relationship, it allows concretely to split up notion of *place* from a geographic site. This becomes particularly interesting in our post-industrial reality.

On this articulation, my work takes several forms, all qualifying the “worrying strangeness” of the radioactive character of the world. I can say now that beyond the close relationship I maintain with *non-places*, a tangible identity builds up and looks as a porous dialogue with the uninhabitable.



Performative Walk I Gittersee | 2018

Remembering the future, 2017-18

Wismut uranium production remediated site, Gittersee, Dresden)-
Altana Galerie (TU, Dresden)

20 notifications on cardboard from the artist's research archives,
environmental landscape, audience

Collective walk on the former Wismut uranium
processing plant of Gittersee, remediated since 2013.
Spatialised sharing of selected informations from the
artist's archives collected since 2010 on our relationship
with radioactivity.

With the complicity of the audience and the
Kommunaler Umweltschutz from Dresden municipality.





Lagenwechsel I 2016

Investigating ionized spaces – Lagenwechsel, GEDOK Stuttgart (D)
9-29 October 2016, with the collaboration of Hippolyte Sapin,
architect, and the support of the HEAR, Gedok Stuttgart and French
Institute in Stuttgart

Remembering the Future, Ursula Walter Galerie and Altana Galerie
Dresden (D), sept 2017-janv. 2018, with the support of the French
Institute and TU Dresden

Partition of 15 chairs for 14 edible sculptures (sugar and potassium iodine)

Feeling located, taking or choosing position. That means considering where and how one stands and observes from this point of view, the multiplicity of signs building up one's surrounding landscape. Selected as central observation point, the exhibition hall, a white cube relocated in his geographical orientation, becomes a perfect Belvedere for the space symbolically divided in 15 points of view corresponding with 15 circled chairs.

This « orientation table » allows the visitor to probe, beyond the white cube, a landscape fragmented in portions of land territory.

From each of these portions whose center is Stuttgart, a piece of land including the nearest nuclear power plant has been extracted. Following architecture modelling representation codes, each chosen fragment interprets, from a satellite image extracted via Google Earth, a nuclear power implantation in its landscape context.







These landscape sculptures built up from abstract volumes are made of sugar and potassium iodine, in the exact medical rate recommended as radiation protection in case of nuclear accident for local residents. Indeed the sculptures, edible, include and highlight the territorial risk aspect related to these nuclear implementations.

Attached to the walls all around the room, like tree-dwelling mushrooms, the white crystal sculptures expand



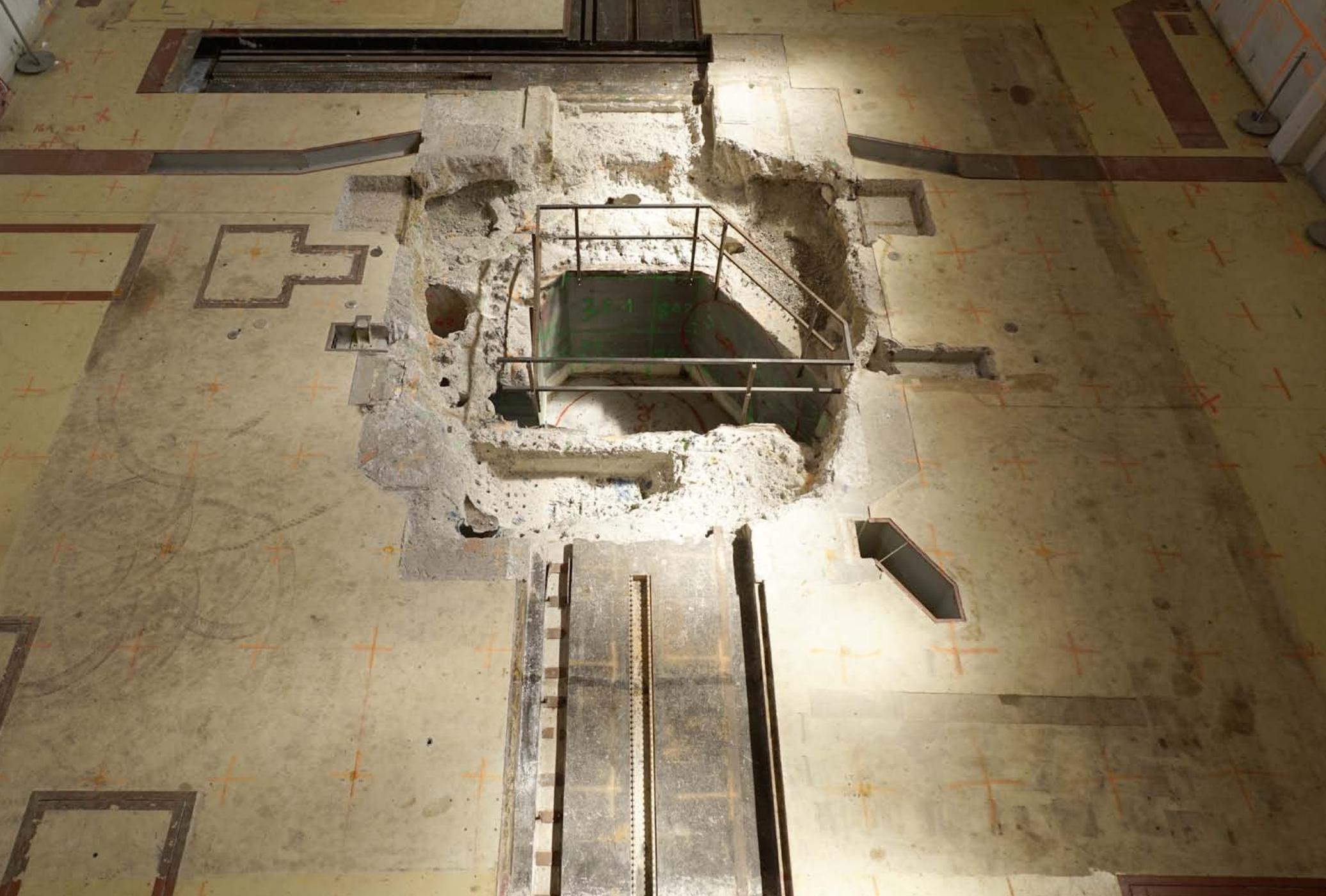
horizontally around the central «orientation table», offering from the chairs circle position, a panoramic meditative view of the landscape.

Walking around from station to station allows an intimate discovery of these interpreted ionized landscapes power plants while completing a tour of European nuclear power implementations : indeed,



German, French, Swiss, Italian, Slovak, Czech and Swedish power plants are gathered in the exhibit as part of the landscape, in order to place Stuttgart, as well as the visitors, in this real European context. Each one has to find his position.







DIS-MAN-TLING I project 2017-18

In progress
with the parneship of CNRS Alsace Delegation and the support of
Région Grand Est research and creation grant

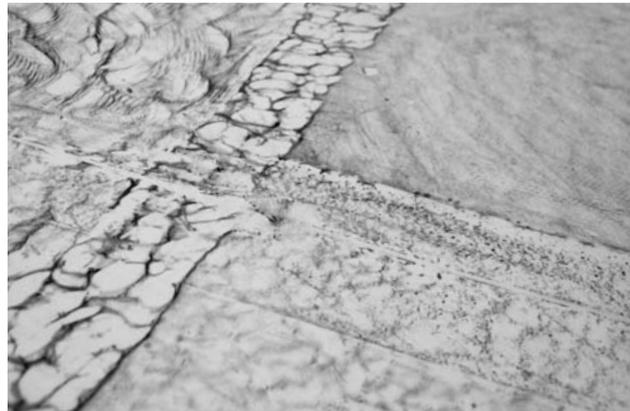
video installation from in-situ performances,
graphit drawing on polyester paper (140m²), metallic ,
paraffin and textile sculptures on metallic

The building, an empty concrete shell, once hosted the University Research Nuclear Reactor. After the dismantling campaign and the declassification of the site from the list of the French Nuclear Facilities, just remained a hole, and over it, a carcass waiting for destruction. A non-place : silent suspended spaces, yet vibrating of traces from past scientific activity, signs of the disassembly of equipments and decontamination processes.

The artistic project involves the memory of the place, and an attempt to inhabit the vacant spaces through performative work and precise exporative gesture of the traces. The body presence get capted through video and sound in order to develop a spatial multi-media installation which will offer a perceptive aspect on the specific carактер of the place.

The performative work also produces a 140 m² drawing, revealing with graphit – a material used as a moderator for neutrons in the reactor itself – the intricate removal of 5 mm depth of the original floor for sanitation purposes.

The designed costumes, made of glass technical textile and paraffin – a material used to moderate neutron activity –, become, after the dismantling process of the bodies, empty shells themselves, and sculptural trophies.





lyijy ennusteita I 2014

eponym exhibition – HEAR, Strasbourg (FR), june 21–29, 2014
Soroptimist Prize 2013 for a young visual artist,
with support of the European Union of Soroptimist International and
Consulate General of the Federal Republic of Germany in Strasbourg
A manual to move, L6, Freiburg (D), 2017-18

272 lead fortune tellers, nylon thread, black ink liquid mirror, white and
waterproof lab overshoes, overall : dimensions variable

« No-one really thought of fission before its discovery. »
« A more abundant energy source must exist in the
interior of stars, and we have such a source in the
conversion of mass into radiation. »
« (...) the uranium nucleus might be a very wobbly,
unstable drop, ready to divide itself at the slightest
provocation. »

Three quotes from Lise Meitner –physicist, theorist
of nuclear fission – compose space.
In suspended molten lead letters – like radio-
protective fortune tellers questioning the future of
scientific discoveries –, her words reveal a poetic of
matter and get reflected in a floor of black and liquid
ink mirror, just disturbed by audience steps.
The equation of spaces, shapes and materials
is settled in the exhibition hall. The city and the sky,
invited in the installation, become part of the balance
of elements offered to perception and intimate
experiment.

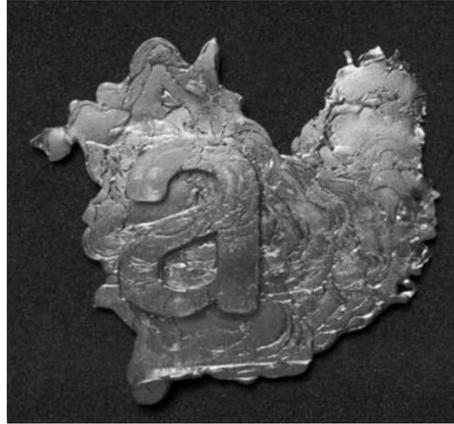
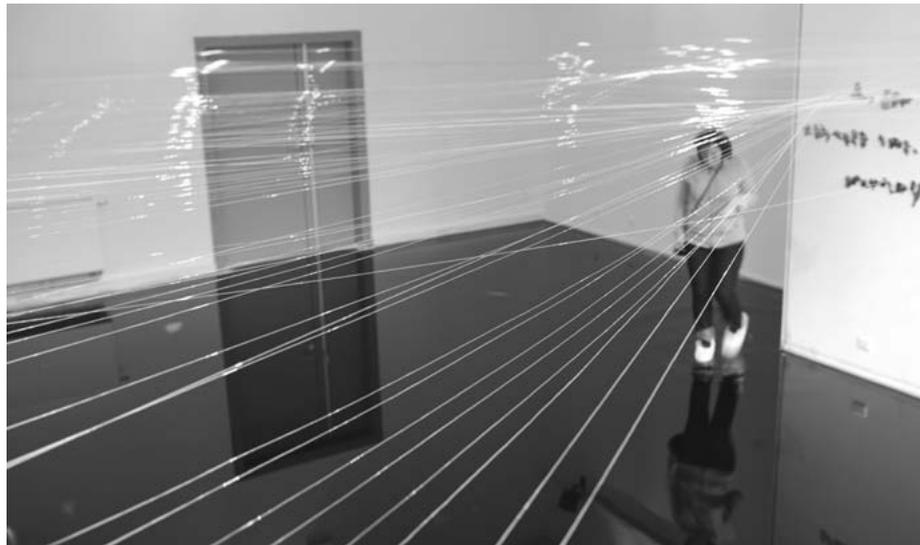
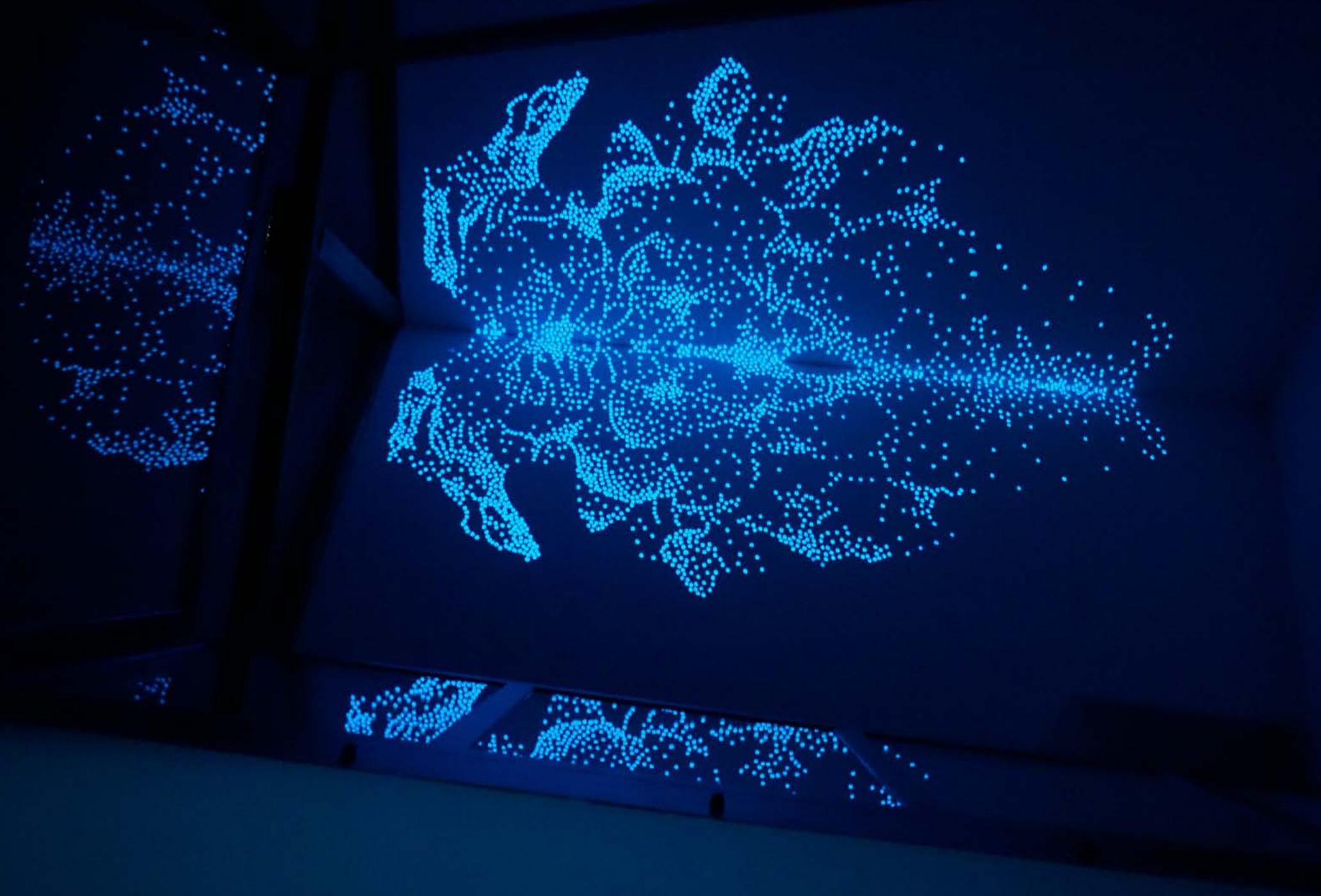


photo : Alain Kaiser





Exonuclease I 2016

A certain relationship with time – Les Annexes, Bourglinster (LU), 2016
with support of the Luxemburger Ministry of Culture and the
Lëtzbuerger Bicherfrënn

Quand je regarde les roses pousser..., Fabrikulture, Hegenheim (F), 2017-18

photo-luminescent paint on ceiling, dimensions variable (here 26 m²
above staircase)

Exonuclease is an enzyme involved in the dynamic repair process of DNA after damages caused by ionizing radiations. This repair occurs duplicating the intact DNA strand as a complementary copy to restore degraded code zones on the other strand.

The replication, sometimes imperfect, is source of genetic mutations, and origin of news forms of the Living.

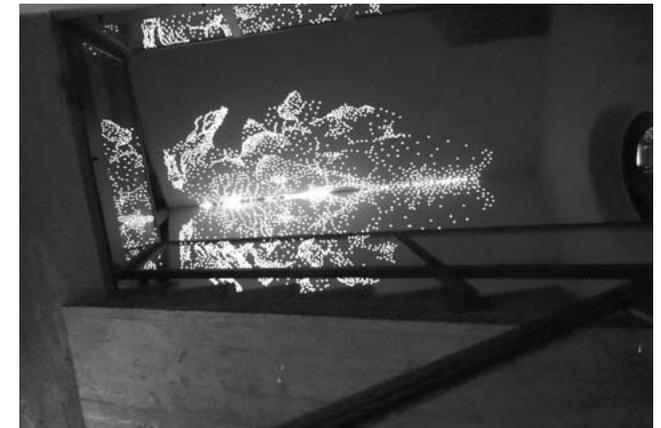
From a dynamic analogy, the gesture experiment of folding/contacting/unfolding a paper sheet covered with abstract ink stains produces a symmetrical complementary imprint. Our brain naturally tries to recognise these produced forms, and identifies figures from our representation references grid.

What we usually call «Rorschach test» is a shift from shapeless to significant. You can compare this process with the mecanism structuring basic amino acids in DNA chains which generates all biological shapes.

The nucleus of cells scale of the process is here developed at the architectural level of the exhibition space : the double slope of the roof hall offers two white panels opening like a sheet of paper folded in its half. Here, exactly, could appear a « code in the process of duplicating » : **Exonuclease** in action.

Conceived as an expanding cloud of points, duplicated by a symmetry, **Exonuclease** exists in the fold of the ceiling, in continuity with the open vertical space designed by the staircase. It emphasizes visually and physically the visitor's rise to the exhibition. Invisible in daylight, the painting gives back in the dark all the light it could concentrate from the surrounding daylight.

Does the dynamic form of the art piece keep it in constant mutation day after day?





Exonuclease 2 | 2016

Quand je regarde les roses pousser..., Fabrikulture, Heguenheim, 2017-18
Open studio, Bastion 14, Strasbourg 2016

48 pairs of cards, appropriate spatial support.

Exonuclease 2 is a second form of the artistic research on the dynamic repair process of DNA after damages caused by ionizing radiations. The enzyme involved in this repair duplicates the intact DNA strand as a complementary copy to restore degraded code zones on the other strand.

From a dynamic analogy, the gesture experiment of folding/contacting/unfolding a paper sheet covered with abstract ink stains produces a symmetrical complementary imprint. Our brain naturally tries to recognise these produced forms, and identifies figures from our representation references grid. What we usually call «Rorschach test» is a shift from shapeless to significant. You can compare this process with the mechanism structuring basic amino acids in DNA chains which generates all biological shapes.



The focus is, for this second form, on the process of building code: the visitor is invited to the table for a game in between the Memory and the Dominoes. He first has to find the pair of cards who fits together, just like amino-acid bricks do to form DNA, involving his spatial and visual memory. Then the visitor is offered to place the pair on an appropriate support, in order to visually build up, pair after pair, an original DNA code. This artistic proposal develops a dynamic and active collaboration from the visitor, which really get in the position of the Exonuclease enzyme itself. It becomes a way to improve the biological dynamic, and build up a visual code which could represent the DNA of participating!.





Sub-Critical Space I project 2016-19 >>>

Ongoing project (preliminary model scale 1/3)
collaboration and coproduction : IPHC, CNRS/Strasbourg University,
with support of creation grant from DRAC Grand Est

radioactivity detectors, associated electronics, laser diodes, aluminium structure, diam 1,80 m.

The **Sub-Critical Space** get implemented through the installation of a body scale sculpture-instrument in an architectural environment. The sculpture detects surrounding radioactivity and translate it in live as a light signal.

The radiological imprint of a place is highly specific : it depends on building materials, ground, human activities sometime even far in the past... The light signal emitted by the sculpture from the surrounding radioactivity, is therefore returned back to the material space from where it is initially produced.

Emerged from an active dialog with the nuclear physicists – within the frame of a long-term artistic residency at IPHC research center – the sculpture-instrument, offers a way to perceive the random reality of the physical phenomenon of nuclear desintegration of matter, both in time and space. The instrumental volume takes place in an architectural volume: it gives an opportunity to visualise surrounding *material unrestness* human beings can't feel just because we don't have such sensitive

sensors.

The terms of the silent dialogue between the sculpture and the exhibition space precisely install the visitor – not only a regular spectator – in the heart of the *situation*.

The dialogic space opened at the most intimate scale of matter by the situation « sculpture/exhibition space » operates also as a catalyst on human *mental unrest* level.

Each place, each specific exhibition context offers peculiar social and aesthetic landscape for the **Sub-Critical Space** : the sculpture-instrument in a *situation* is able to reveal common issues for those who run the space and those who attend it.

These contemporary questions are shared, discussed hybridized through public meeting protocoles, previously matured and artistically invested in a cas by case review with the organisers, local players and guest researchers from various fields –hard sciences and humanities, artistic worlds and civil society –.

Global roaming of the project on the territory is undertaken as a statement, as well as the constant meeting potentials it brings in each context. Together these aspects draw the real dimensions of the **Sub-Critical Space**, beyond the visual 3D-shape or its instrumental aspects.

Conceived as a sensitive and mobile « field laboratory » , the project ionises for some time each location where it takes place, and opens horizons for the necessary *mental unrest* for society mutations.



Chœur de désintégration I 2012

Veiller aux intestices (exhibition) - Artothèque Strasbourg (FR), 2015-16

L'amour du risque (exhibition) – Frac Alsace, Sélestat (FR) , 2012

collaboration : Philippe Dessagne physicist, Subatomic Research Department, IPHC, CNRS/ Strasbourg University

4 NaI gamma ray detectors, associated electronics, 2 amplifiers et 4 loudspeakers, graphitized bases. overall : dimensions variable.

The multimedia layout detects natural radioactivity of the exhibition hall and receives also radioactive emissions from visitor bodies, if they choose to penetrate the choir.

The relationship instaured – both random and specific for each body – offers a physical confrontation with the phenomenon and this key issue of invisibility. Nuclear disintegrations are made perceptible through a sound spatial system, hidden in the cymatium.





Herbier entre Fessenheim I 2012-13

ongoing project : Reveries of a walker, 7th walk

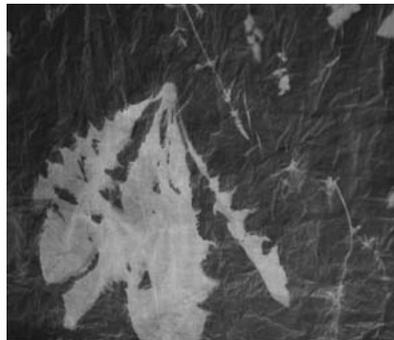
A certain relationship with time, Les Annexes, Bourglinster (LU)

cyanotypes on cotton organdie, recto verso photograms,
13 herbarium sheets, stage lights, sound insulated room,
each sheet : 3.5 x 1.5 m, overall : dimensions variable (45 m² min.).

An herbarium, gathered from site botanizing,
has always been a way to represent its landscape.
According to one of the favourite meditative activity
of Jean-Jacques Rousseau¹, I get to collect plants for
an herbarium in the public easement area of
Fessenheim, a unmanned uncultivated area between
Fessenheim-village and Fessenheim-power plant,
a part of geographical territory nobody pay attention to.
This *non-place* – out of cultivated lands – offers a large
and luxurious flora to compose an herbarium. And it
allows a free meditative relationship with the peculiar
qualities of the geographical site, a direct production
from our use of radioactivity phenomenon.

Herbier entre Fessenheim became, from the collection
of plants, a silent installation where one can physically
improve walking through, and develop its specific
relationship to this *non-place*.

¹ Jean-Jacques Rousseau particularly describes botanizing in his 7th walk
of the Reveries of the Solitary Walker, 1782.





Water is our ennemi ! | 2016

Investigating ionized spaces – Lagenwechsel, GEDOK Stuttgart (D)
9-29 october 2016

printed tarpaulin on aluminium frame, dimensions variables (adapted to ceiling dimensions, here 3,9 x 7 m)

Our societies are going into deep geological repositories for high-level long life – more than 100 000 years – nuclear waste produced by power plants. The aim of such deep installations is to protect human beings and ecosystems from radiotoxicity of this waste, constraining it 500 m below the landscape. There, the motto is *Water is our enemy!* because it may convey radionuclides through complex diffusion in the soil and groundwaters.

Tangibly, the deep geological repository takes us down - in 7 minutes exactly - in a vertiginous descent towards 160 million years, into mineralized Jurassic layers.

In such non-places – where indeed, there is no place for living bodies (composed with 65% water) – crossing temporalities make the space paradoxical: matter- time is compressed in roc and expandable through digging and tunnelling galleries.

The photograph, shot by the artist during a visit in the deep geological ANDRA¹ research lab, is displayed as an installation in the hall. It suggests straightaway to the visitor to invert her/his posture: rising up on stage, she/he experiences the strange filling of the Underground, and brings in, as an individual question, the occurrence of such collective and non-inhabitable projects.

¹ The French National Agency for Radioactive Waste Management developed a research lab to study the potentiality of a deep geological repository for nuclear waste in the Meuse Department, at 500 m deep under surface.





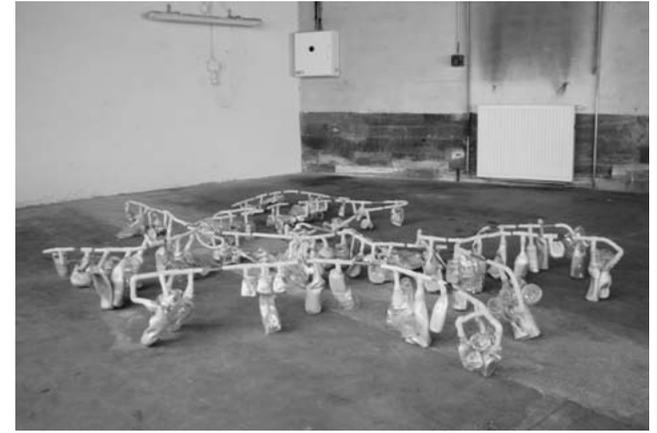
Onkalo I 2013

ongoing project

hot-formed household glasses, iron, technical concrete,
dimensions variable (15 m² min.)

Onkalo means both hidden place and cavity in Finnish. It's also the name of the Finnish burial site for high and long life radioactive waste. This project at pharaonic scale is here object of study. Never an eye will be able to perceive the wholeness of the underground land art sculpture. At the scale of our household wastes, I attempted to produce a volume to think.

Onkalo uses glass and concrete, commonly used to contain radioactivity and expand on the ground like a rhizomic map ready to adapt and invade any exhibition hall.





Faible dose | Weak dose | 2010-11

Exhibition in IV acts – Accélérateur de particules, Strasbourg (FR),
april 25-28 2011, curator : Sophie Kaplan.
Übersetzen – Wilhelmatelier, Stuttgart (D), december 8-18, 2011
Symposium Räumlaktiken – Kunstintitute, Basel (CH), may 8, 2013

Sifted wood ash, dimensions variable (9m² min)

Starting from the issues Chernobyl disaster offered to the world, **Weak dose** is the result of a meditative experiment linking the radioactivity phenomenon and the sculptural process.

Sculpture appears from a mutation protocol involving audience presence and roaming.

Weak dose | mutation protocol | 2011



1st day : Zone

Zeroing an area, a grey and powdery reset : a sculpture moulds the place.

Public definition for 2 performers : sprinkling an ash layer and limiting the zone exactly with a flat brush.



2nd day : Likvidatory

Audience forget the Zone. The graphic trace of their footsteps draws up in the virgin space of ashes.

Visit of this new mapping in the territory-sculpture – a guided tour.





3rd day : Weak dose

The shape and layout of footprints are morphed by volume : truncated ash cones redefine the sculpture's space.

Exhibit inauguration at half-time.

Visitors perceive the sculpture and cease to walk into it.



4th day : Persistent effect

Area swept and reassembled on the ash volumes, truncated anew.



New landscape

Visitors move between the sculpture's islets.
A lecture on tracks.



Overthere an oratio
Shape spreads away out of breath.

Let the house caught so

Oneiro I 2011

Übersetzen - Wilhelmatelier, Stuttgart (D), december 8-18, 2011

lemon juice, dinesions according to exhibit space
performing developer : blow-torch, blue silk apron-dress

Steganographed text on wall : **Oneiro** is a dream,
the dream of a roam in a furnace landscape.
Like dreams do, secretly, the text inscribes on the walls,
and get revealed only with fire.
Then only, emotional landscape can exist and give
consistency to this escaping.



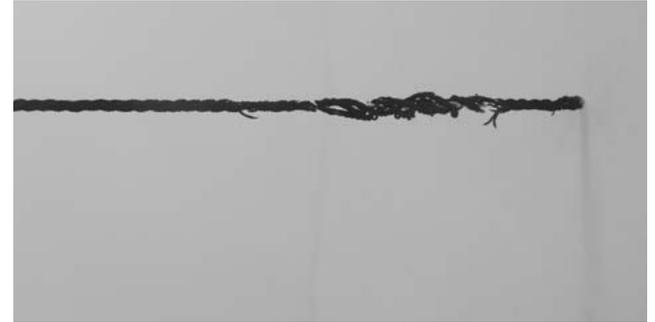
photo : Jeanne Berger



Tentative de cession I 2011

Autorités – Syndicat Potentiel, Strasbourg (FR), may 2011

Sisal rope, burnt in situ, stretched horizontally, from wall to wall at height 1.5 m, dimensions variable according to the exhibit space (here 13 m x 2.5 cm)





Longue vue, ligne d'air | Eine Luftlinie | 2013

Hotel California – Kunstverein Offenburg (D), sept. 28 - nov. 10, 2013,
curators : Nicolas Kerksieck and Nikolaus Bischoff,
with the support of Triptic and Pro Helvetia

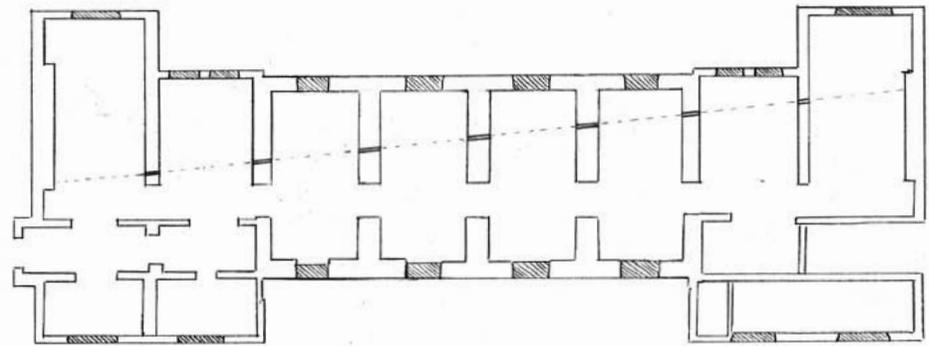
7 glasstubes mirrored, crossing walls thickness,
total length : 43,5 m, angle : 6,5°, diameter of the glasstubes : 75 mm

View on a line of air came out from my first reaction with the place : a radical desire to get rid of the large inner walls of the Kunstverein, to break open these artificial borders and recover space for physical motion and visual breathing.

Questioning borders is naturally sensitive in Offenburg : How can one cross existing boundaries? Abolish or feel them in a different way? How should one look for otherness?

If our elders from opposite armies developed optical instruments to spy on the movements on the other side and involve otherness to its own reality, we produce more gladly dialogical devices nowadays, allowing to invent the space where something builds up itself of the interaction.

A shift in the perception one have of a site seems to me the sharp end of a sculptural work: to link it with physical space – its pre-existing drawings and volumes – but also to reveal from shapes buried memories of the place.



View on a line of air modifies the walls presence, draws out a free perspective in space and changes the all balance of the place. The line of air is an invisible borderline the visitor could cross any time, could consider, appreciate, visualise or observe from inside, but also follow and use as an optical instrument and a proposition of points of view...

A line of air appears real with the sculptural gesture: removing material, the hollow gets tangible only by the tension between the walls and mirrored glass tubes, playing with light.



Longue vue, ligne d'air | Eine Luftlinie | 2013





Ligne de partage | Dividing line | 2010

Fractales – Frac Alsace, Sélestat (FR), february 2010

17 chiffon paper sheets 300mg/m², 1x1.5 m, overall : 23 x 1,30 m,
2 sound recordings (2 Cds, 4mn permanent replay), 2 amplifiers and 4
loudspeakers hidden in the wooden floor.

eponym edition (3 ex.)

text, pictures, sounds, 7 sheets 26 x 37 cm, 2 CD,
made from original paper of the installation.

In situ multimedia installation, produced for a specific
place and context, parallel to Ill river and to the
glass-wall of the building.

Sound broadcast : on one end, torn paper sound,
sharp and rhythmic; and on the other end sound
of river Ill, wet and melodious, recorded on site.

Sound mixing is performed by spatial motion
of visitors along the torn line.



Ridge line | 2010

reorganisation of *Ligne de partage*

30 half-sheets of chiffon paper 300g/m², 145 x 40 x 67 cm.





Digital Landscapes I 2011

exhibition *Séance tenante* – Frac Alsace, Sélestat (FR), march 2011

apparatus : ground dress in tyvek®, metal folding table and chair,
stereomicroscope x40 and fibre optic lighting, hand cushions.
sound set up : one-to-one readings recorded and direct broadcast
in the double-door entrance vestibule of the exhibition hall.
ground dress : 7 m diameter

A geopoetical performance with a stereomicroscope,
a groundsheet dress and you.

At the onset of **Digital Landscapes**, are your
fingerprints and their specific design.

Far from biometrics that identify and discriminate,
to which custom assigns fingermarks, I explore
a landscape.

With a magnifying glass, we may take a step on
this continent shaped in our foetal era.

Just as in some explorer's narrative, let me offer
an account of the digital sites we roam.

But it's your own imagination's commitment that
leads our path and sketches the adventure.

Digital Landscapes is essentially geopoetical,
it is there because you are here.



photo : Lola Muller

Tip n°2 I 2012

micro-edition, 40 copies

Reading of Claire Maugeais' **Digital landscape**,
from her left thumb fingerprint.



photos : Harry Bernas



No man's land maps I 2011

Remise en jeu – Regionale 12, La Kunsthalle, Mulhouse,
nov. 24, 2011 - jan. 15, 2012, curator : Sandrine Wymann,
with the support of La Kunsthalle.

80 drawings on transparencies, light table : 1,85 x 1,10 x 1 m

No man's land maps is a set up for dialogue :
between artists, with an invitation of drawings
dialogue, and also for audience, which is invited
to handle the drawings and produce a specific map
from a geographic area.

Invitation to dialogue with Esther Ernst (CH/D) :
drawings after a shared exploration of the no man's
land area between Saint Louis and Basel.





plexe et fracas | 2013

TALWEG n°1, Le pli, Pétrole éditions, Strasbourg (FR)

Text and digital photography from the net (Patrick C.)

Unfolding is both a gesture to reveal and to shape.
The moving construction of a memory always builds
up like an architecture other void. It's a chaos
re-order, a compelling need to inhabit space, to draw
a place. An attempt to resist, to survive the
transformation.

Words on a Syrian experience.



Elise Alloin

1971, Paris (F)

Works in Strasbourg

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Education

Master in Fine Arts, Haute École des Arts du Rhin, Strasbourg, 2011-2013

Bachelor in Fine Arts, École Supérieure des Arts Décoratifs, Strasbourg, 2009-2010

Master in Conservation of Cultural Heritage, Institut National du Patrimoine, Paris, 1992-1997

Bachelor in Art History and Archaeology, Paris-I, Sorbonne, 1990-1992

Bachelor in Physics, Paris Sud-Orsay, 1989-1991

Solo exhibitions

2018

_ **Taking position** – Aeden Galerie Strasbourg (F)

2016

_ **Investigating ionized spaces** – LAGENWECHSEL – GEDOK Stuttgart (D)

_ **A certain relationship with time** – Les Annexes, Bourglinster (LU)

2014

_ **lyjyy ennusteita** – HEAR, Strasbourg (F)

Awards and residencies

2019

_ **Associated researcher at CRESAT** Haute Alsace University/ **Associated artist at the Kunsthalle** Mulhouse

_ **ŁAŻNIA Contemporary Art Center, research residency grant**, Eurometropole crossed residency program, Gdańsk (PL)

2018

_ **Nominated for the COAL Art Prize**, for the Phosporus Dynamic project, Paris (F)

_ **EUCIDA Digital Art residency program grant**, Rēzekne (LV)

_ **Technische Universität Dresden artistic residency program grant**, HZDR, with the support of Ursula Walter Galerie and Altana Galerie, Dresden (D)

_ **Support for studio installation**, French Ministry of Culture

2014 > 2018

_ **enquiry on ionized spaces**, artistic residency at the subatomic research department, IPHC, CNRS, Strasbourg (F)

2017

_ **ŁAŻNIA Contemporary Art Center, research residency grant**, Eurometropole crossed residency program, Gdańsk (PL)

_ **Residency in the dismantled nuclear reactor building**, CNRS, Cronenbourg (F)

_ **Residency around a tree**, Lambesc (F)

_ **Individual Support grant for research and visual creation**, Grand-Est Region (F)

2016

_ **The Annexes residency program grant**, Bourglinster castle (LU)

_ **Individual Support for creation**, French Ministry of Culture

_ **Project support for creation**, HEAR (F)

2015

_ **ANDRA price** for the memory of nuclear wastes burial sites

_ **Crossed Research residencies program** GEDOK, Stuttgart (D)

_ **Burstcratch research residency** / production on experimental film, net of handmade international labs, Strasbourg (F)

2014

_ **ON/on, conversation residency at motoco**, La Kunsthalle, Mulhouse

_ **ON/on** artistic research group set up with J.Berger, É. Galhac, A. Ohlmann, J.Kaepelin, M.Mispelaëre, and curator M.Roy.

2013

_ **Soroptimist Art Prize** for an emerging artist

Group exhibitions

2019-20 *à venir*

_ **Se suspendre aux lendemains**, curator S. Wymann – Regionale 20, La Kunsthalle, Mulhouse

_ **Topologies of care**, curator A. Volkmar – Kunstgang Leiden, Center for the Arts in Society, Universiteit Leiden (NL)

2017-18

_ **Donner formes**, curator E. Loux, – Regionale 18, CEAAC, Strasbourg (F)

_ **A manual to move**, curators G. del Cid and K. Bauer – Regionale 18, L6, Freiburg (D)

_ **Quand je regarde les roses pousser...**, curator A. Marcaille – Regionale 18, Fabrikulture, Heguenheim (F)

_ **Remembering the future**, invitation from Ursula Walter Gallery and G. Kremer, Technische Universität – Altana Galerie, Dresden (D)

2015-16

_ **Veiller aux interstices**, curator A.-S. Miclo, Artothèque, Strasbourg (F)

2015

_ **Residency works** -Burstscratch, Hall des chars, Strasbourg (F)

2014

_ **La chasse aux fauves**, artistic exchanges and dialogues, Strasbourg-Nantes – Dulcie galerie, ESBA, Nantes (F)

2013

_ **Hotel California**, , curators N. Bischoff (D) and N. Kerksieck (CH) – Kunstverein, Offenburg-Mittelbaden (D)

_ **Salve pour un temps présent**, artistic exchanges and dialogues, Strasbourg-Nantes – Syndicat potentiel, Strasbourg (F)

2012

_ **L'amour du risque**, No Name – Frac Alsace, Sélestat (F)

2011

_ **Übersetzung**, invitation from C. Hortzmann (D), Wilhelmatelier, Bad Cannstatt, Stuttgart (D)

_ **Remise en jeu**, dialogue with E. Ernst (CH), curator S. Wymann – La Kunsthalle, Mulhouse (F)

_ **Autorités**, dialogue with É. Galhac – Syndicat Potentiel, Strasbourg

_ **Des Corps Décors** – Musée historique, Strasbourg (F)

_ **Exposition en IV actes**, curator S. Kaplan – Accélérateur de Particules, Strasbourg (F)

_ **Séance tenante**, No Name – Frac Alsace, Sélestat (F)

_ **Trois cents kilos**, entre-temps – Schaufenster, Sélestat (F)

2010

_ **Résonances** – Musée du Florival, Guebwiller (F)

_ **Fractales**, No Name – Frac Alsace, Sélestat (F)

2009

_ **The matrix dream**, body-space-movement – Le Maillon, Strasbourg (F)

Performances

2018

_ **Performative walk I**, public experimental spatialisation of artist's archives, Uranium production remediated site, Gittersee, Dresden (D)

2015

_ **Autour de la table**, international project from Loïc Touzé, Centre National Chorégraphique, Montpellier (F)

2015

_ **Autour de la table**, international project from Loïc Touzé, Centre National Chorégraphique, Montpellier (F)

2010

_ **Concretions of dances**, clay prints, Freiburg Contact Festival (D)

2009

_ **Mud Jam**, danse contact improvisation, Freiburg Contact Festival (D)

_ **Sou-Ma-Toh**, Butoh, Espace Bertin Poirée/ Centre Georges Pompidou, Paris

2007

_ **Skin**, compagnie Dégadezo, Friche Laiterie, Strasbourg (F)

Artist editions

2016

_ **Exonuclease**, artist game (100 ex)

2014

_ **plexe et fracas**, text and image proposal for *TALWEG 01*, le pli, Pétrole Editions., Strasbourg (500 ex)

2012

_ **Géodes**, video for Textes lus, DVD, directed by artist Véronique Aubouy, HEAR Editions, Strasbourg (25 ex)

_ **Les grands ensembles**, collective micro-editing (100 ex)

_ **Tip n°2**, HEAR Edition, with the participation of artist Claire Maugeais (2x20ex)

_ **Passeport**, book (5 ex)

2010

_ **Ligne de partage**, portfolio (3 ex)

Publications and catalogs

2018

- **Gradhiva 28**, images for the article *Le stockage géologique des déchets nucléaires : une anti-capsule temporelle*, by Sophie Poirot-Delpech and Laurence Raineau, publisher Musée du Quai Branly

2017

- **Remembering the Future**, text and photos for exhibition catalog, publisher: Technische Universität, Dresden (2000 ex)

2016

_ **Lagenwechsel**, texts in collab with A.S. Miclo and H. Sapin, in complement of the exhibition, micro-publishing with the support of French Institute Stuttgart (250 ex)

2013

_ **Hotel California**, texts and images for exhibition catalog, publisher HEAR, Strasbourg (1000 ex)

2012

_ **Übersetzen**, collective micro-publishing for the exhibition, introductory text from Stéphane Lemerrier (100 ex)

2011

_ **Des corps décors**, text and photo pour exhibition catalog, publisher: Université de Strasbourg (1000 ex)

_ **Deacon workshop**, text and images for cahier théorie pratique, publisher ESAD, Strasbourg

Conferences

2014

_ **Fablab/artist : producing art**, Fablab meeting, art/design, Mulhouse (F)

_ **Time of radioactivity, an artistic approach**, study session Time and laws, Science Po, Paris (F)

2013

_ **Attempt approaching ionized spaces**, Soroptimist Strasbourg (F)

Other

2018

_ **Workshop « around Fessenheim »**, Haute École des Arts du Rhin Strasbourg (F)

2017

_ **Workshop « Invisibilities »**, École Nationale Sup. d'architecture Strasbourg (F)

2014-2016

_ **Invited Teacher**, Faculty of Fine Arts, Alexandria (EG)

2013-2015

_ **Professor for Bachelor and Master degrees**, conservation of contemporary art, École Supérieure d'Art, Avignon (F)

2005-2009

_ **Manager of archaeological material conservation lab**, Pôle d'Archéologie Interdépartemental Rhénan, Sélestat (F)

2007

_ **Mission d'expertise, conservation préventive**, Musée National de Tokyo (JP)

2003-2005

_ **Co-direction of a mural painting conservation training project**, French Institute for Arab Studies/DGAMS, Damascus citadel(SY)

1998-2005

_ **Free-lance conservator** on archaeological sites and museums, Albania, Greece, Yemen, Pakistan, Brunei Darusalam and France.

Except where otherwise mentioned, all images are from the artist.